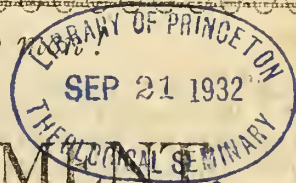






Glory to God in the highest, peace on Earth, good will to



THE
FARMER'S EVENING ENTERTAINMENT.

CONTAINING,

- I. Characters, Rules and Directions for *VOCAL MUSIC*.
- II. A Number of *New Tunes* of as various *AIRS* and *METRES* as the compass of the Book will admit.
- III. New *HYMNS*, taken from *sacred WRIT*, and adapted to the Tunes; Calculated for *Social Worship*.

By SOLOMON HOWE, A. M.

- | | |
|--|--|
| <ol style="list-style-type: none">1 When lab'ers quit their cares for rest,
With calm content and friendship blest;
They may their evening hours employ,
In gratitude and social joy.2 Sweetly their tuneful voices join,
To shew their Maker's praise divine;
Sincere delight attends their songs,
In their united hearts and tongues. | <ol style="list-style-type: none">3 Domestic pleasures cheer their mind,
While male and female voices join'd;
Attract the heart and charm the ear,
And GOD SUPREME delights to hear!4 Thus let our tuneful voices prove,
The means of friendship, peace and love;
Improv'd to serve and honor GOD,
—Prepar'd for his sublime abode. |
|--|--|

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ADVERTISEMENT.

AS Farmers and Mechanics are the support of the community it may be proper; humbly to offer them the product of one of their weakest brethren, whose winter evenings, have been a little devoted to the study of Music; tho', perhaps the following tunes will not suit the taste of the public, as there may be a disagreeable sameness, in the estimation of some; but I hope not so disgustful, as to render the whole work usefess. Many complain that there are too many music books now extant: if the charge is true, I hope the Hymns in this work may give some satisfaction, to the honest Farmer and Mechanic, whose winter evenings may be employed in social Harmony, or communicating the practical knowledge of Music, to the pliant minds of youth; which may be the pleasant and easy means of one branch of human happiness during life. Nothing can give parents greater pleasure, than to see children readily receive instruction of the most useful kind.—The Purchaser may expect many imperfections, as the Author is very fallible, yet the candid will be disposed to overlook the necessary mistakes which often occur in books of this kind; and as my eye-sight (on some accounts) has fail'd me, for nearly forty years, I wish the singing Masters, who find minims of 7ths, 9ths, or 2nds, to remove them with their pen; for I have not designedly set any in that connection.—If the Public can receive any advantage by this piece; or, if so small a scrap can be a medium of advancing the Great REDEEMER's praise, 'twill give solid satisfaction to one of his most unworthy servants.

THO' Music has made vast progress in twenty-five years, yet some professed friends have made horrid havoc of it, in a few years; perhaps, to line their own pockets; as no other object appears to the public. Mr. WM. BILLINGS and Capt. ABRM. WOOD were first Authors of Note in America, Anno. 1770, &c. A number since, in succession, have offered their acceptable works to the public, whose names are too numerous to be mentioned; but some Authors and Publishers of Tunes, who, (in a number of the states) seem to be void of stock, have been bold enough to take tunes from BILLINGS, WOOD, BAECOCK, REED, KIMBALL, GILLET, BROWN-SON, &c. &c. without leave and publish and sell them without the Author's notice, chiefly before the Congress had given power to Authors for securing Copy Rights; this laid those Authors under the necessity of loosing the benefit of their best compositions. This mode of avarice, has been practised by some printers, wishing to appear, as Authors, rather than Publishers, have, wasted cartloads of paper, which must forever lie, as usefess lumber on the hands of credulous purchasers, unless us'd for wrapping paper; and bring a just odium, on their compilers.—This truth, ought to impress every ingenuous mind, with a proper resentment against such impious intruders on human rights, who, (under pretence of serving the public) are taking away the hard earn'd bread of ingenious and very dependent Authors, who, by these means are render'd unable to publish their own Compositions.

S. H.

Greenwich, (Mass.) April 1804.

RULES of MUSIC.

GAMUT and MUSICAL CHARACTERS.

Tenor, or Treble,		Bass.		Counter.	
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.
C	Fa.	E	La.	D	Sol.
B	Mi.	D	Sol.	C	Fa.
A	La.	C	Fa.	B	Mi.
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.

RULES for finding the MI.

Its natural place is in	B	If F be sharp mi is in	F
But if B be flat mi is in	E	F and C	C
If B and E be flat mi is in	A	F, C and G	G
If B, E and A be flat mi is in	D	F, C, G and D	D
If B, E, A and D be flat mi is in	G	F, C, G, D and A	A
If B, E, A, D and G, mi is in	C	F, C, G, D, A and E	E
If B, E, A, D, G and C, mi in	F	F, C, G, D, A, E and B	B
If B, E, A, D, G, C and F, mi in	B		

NOTES ASCENDING.

Sol, la, mi, fa, sol, la, fa, fol. Sol, fa, la, fol, fa, mi, la, fol.

NOTES DESCENDING.

N. B. FLATS and SHARPS are necessary, in order to bring the notes within the compass of five lines, without adding too many ledgers and double ledgers; which must be the case, if flats, &c. are not used. Therefore the sharps and flats, which regulate the Mi, are considered only as a Remover, or Countersacting Cliff, added only for convenience.—We have been taught to say, “If B is flatted, mi is in E, &c.” But, in fact, the letters of the Gamut are all removed by the flat, or sharp, so that B, now stands in the place of E, &c. &c.

THE Bass, Counter and Treble have the same connection with their respective Cliffs as the Tenor in their ascent and descent.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. A Flat. A Sharp. Repeat. Slur. Natural. Direct. Grace. Emphasis.

COMMON TIME. Compound Time. Triple Time. Single Bars. Double Bars. Braces. Hold.

Quickener. Trill. Syncope. Syncopation. Adagio. Largo. Allegro.

Ledger Lines. Double Ending. Clofe. Appoggiatura. Transition. Choosing Notes.

EXPLANATION of the MUSICAL CHARACTERS.

1st. *A Staff, or Stave*, is five lines on which Tunes are prick'd, or printed; any short line above, or below, is called a Ledger, which only guides the eye of the performer, to the name and sound of the note placed on, or near such Ledger.

A Cliff, denotes a particular part of Music, as, G Cliff, signifies Tenor, or Treble, F Cliff, signifies Bass, and C Cliff, signifies Counter: And these Cliffs are always placed on the lines where their respective letters stand.

A Semibreve, is a round note, and fills a bar in *common time*, being equal in time to two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirtytwo Demisemiquavers. See the other notes under their respective names.

Flats and Sharps, remove the Mi, or governing note, as you see in the Table of Characters. An accidental *flat*, or *sharp*, affects only the next note at its right hand: A *flat* sinks the note half a tone, and a *sharp* raises a note half a tone.

A Repeat, shows that the Tune, or Anthem, is to be sung over again, from the beginning, or as far back as another Repeat.

A Slur, or Tie, shows that all the notes in said *slur*, must be sung in one syllable:

A Natural, shows that the note at its right hand, is to be sounded (in proportion to the lines on the Gamut) as if there had been no *flat*, or *sharp*, at the beginning of said Tune. A Natural cannot be used in Tunes where the Mi is not removed by *flats* or *sharps*.

A Direct, is placed at the end of a stave, to point to the place of the first note in the next stave.

A Grace, or Point of Addition, placed on the right hand of a note, makes it half as long again as it would otherwise be, and often, in notes ascending, or descending, *beautifies* a transition.

An Emphasis or Mark of Distinction, shows that the construction of the tune, or the importance of the word, or words, requires a double force of voice on the notes so marked.

A Mark of Diminution, is a figure 3, placed over, or under three notes, and shows they must be sung one third quicker, viz. in the time of two such notes.

A Trill, is a regular warbling of the voice on that note, set directly under the *tr*.—No trill is to be made at random, by performers, without the mark.

A Syncope, is a long note in the middle of a bar, with shorter notes on each side, and is generally occasioned by an important syllable or word which requires it. Sometimes it suits best to be so made as to answer chords in composition.

Syncopation, is a sound carried through a bar, by a slur, in order to lengthen the syllable.

Single Bars, divide the time, according to the measure note, and show where to place the accent and cadence.

Double Bars, were used for the end of lines in poetry, to read the Psalm by; and some authors use them at the end of a strain; but, I think, Rests answer the purpose much better.

Braces, are used to determine the number of parts which move together.

A Hold, is used by some authors; but as there is no exact time assigned to it, 'tis to be considered as useless, at this day.

Ledger Lines, are added, to guide the eye of the performer, when the notes ascend or descend two places above or below the five lines.

A *Double Ending*, denotes a repeat; and that you are to sing the note under figure 1 before the repeat, and omit it when repeating, and sing that under figure 2, unless connected with a slur, in which case both must be sung repeating.

A *Close*, is two or more bars together, and denotes the end of a tune.

An *Appoggiatura*, or leading note, is a character of little use, and omitted in general, by modern authors, as superfluous.

A *Transition*, is an accurate ascent, or descent of the voice, in a slur, or other notes, according to the time and degree of distance.

Choosing Notes, are placed directly over each other, and one or all may be sung together, and especially at the close of a Bass, they should be sounded clear and very soft, which is one of the noblest graces in Music.

Cadence, is a peculiar softness, on the unaccented notes.

Of a PENDULUM.

Pendulums, should be made of light wood, $\frac{3}{2}$ - $\frac{3}{4}$ - $\frac{6}{4}$ modes, $\frac{7}{4}$ either 7 feet for min. $\frac{3}{2}$ & $\frac{6}{8}$ 22 in. $\frac{3}{4}$ 9 in. $\frac{3}{4}$ 6 inches round shape, hung by a thread of nearly 39 $\frac{3}{2}$ for $\frac{3}{2}$ and $\frac{6}{4}$ for $\frac{6}{4}$ ins, or 22 inches for $\frac{3}{2}$ & $\frac{6}{8}$ ches, $\frac{3}{4}$ ches, $\frac{3}{4}$ 6 inches inches in length, for crotchets in $\frac{3}{2}$ for $\frac{3}{2}$ for $\frac{6}{4}$ for $\frac{6}{4}$ for $\frac{3}{4}$ for $\frac{3}{4}$ long.

Of BEATING TIME.

BEAT crotchets in common time thus, let the fingers fall (onto the table) 6 inches, then bring the heel of the hand down gently, then raising the hand (six inches) shut up the fingers, then raising it a little higher, throw open the fingers, to begin the next bar. And so in the second mode of Common Time. The third mode of Common Time, is beat one motion down, and one up, in each bar, steady motion, the accent falls generally on the first and third crotchets, when the bar is fill'd with such notes, as in the two preceding modes. The fourth mode is 2-4, of two crotchets in a bar, the accent generally falls on both parts of the bar nearly alike; but when it consists of quavers, it falls on the first and third, as in Allegro. Triple Time, consists of three motions in a bar, equally divided, as follows: Let the fingers fall on the table, then the heel of the hand, then raising the whole hand six inches, (with fingers kept straight) which fills the bar. And so in 3-4 and 3-8, only quicker in proportion to the length of pendulums. Compound Time, has six crotchets, or six quavers in a bar, beat three crotchets falling, and three rising, with 39 inch pendulum. 6-8 also, with 22 inch pendulum. The accent falls on the first and fourth notes, or parts of said bars.

N. B. These directions may appear trivial to some; but they are absolutely necessary for harmonious and regular Music.

MISCELLANEOUS OBSERVATIONS on MUSIC.

VOCAL Music is the easiest of all Arts, if the Performers have an accurate perception in distinguishing the semitones, and are favor'd with *seasonable* and *careful* instruction. Tho' Music appears mysterious to a beginner, yet the difficulties soon vanish, after trial. They, who wish to sing gracefully, should observe the following Directions, with care, viz.

1. That none continue to sing, who cannot, on sufficient trial, sound the half notes, *exactly*.—2. That all parts sing equally, as to strength, or *loudness*: and have all parts *well* proportioned.—3. That the Teacher be *very* careful, to get the highest and clearest

voices, at 7, 8, or 10, year's age, *males*, or *females*, for Counter; which should *always* be sung, with what is call'd; a child's voice, viz. as *little children* naturally sing at 7, &c. before they learn to imitate a woman's voice; for it *spoils* a tune, to have *both* Treble and Counter sung with feminine voices.—There should be an (almost) inexpressible delicacy in pronouncing, accenting, emphasizing and cadencing Counter; A *strong, harsh* Counter, especially in flat key'd tunes, destroys the *whole* beauty of the Music.—4. Care should be taken, to *soften* the voice, by all possible art, viz. by shunning colds, coughs and all occasions of hoarseness, which will be the case in winter, if people are not careful. N.B. To drink warm, sweet tea *often*, or sweeten'd water, while singing, will render the voice musical.—5. The Teacher, or Leader should be always watchful, that the parts do not overpower each other, by loudness, or fail in time, and he should proportion the parts *exactly* according to the height and depth of the voices.—6. When *string* instruments are us'd, the players should stop the sound exactly according to the time, by putting their fingers on the string, or otherwise.—There would be but little need of Instruments; if people would *learn* and *practise* music, in the *early* part of youth.—7. A large, close chamber, is vastly the best for a school, as it *frees* from noise and tumult, and affords the best opportunity for instruction. N. B. The native bashfulness of children is oft so *great*, that they can't sing before a company of Spectators, as they can before their Teacher, on whom they feel dependent, and with whom they *expect* freedom.—8. Accent is the general force of voice, with which, we pronounce one word stronger in speaking and singing, than the other intermediate words or syllables; and the music should *always* be compos'd to the words and not the words to the music: tho' this is not always the case.—9. Emphasis is the peculiar stress, which some *important* word requires, or the pitch and situation of the parts of the tune may *properly* admit. N. B. This must be judg'd by the leader.—10. Cadence is that softness and weakness of voice (united), which are *necessary*, in particular high notes of the Tenor, or other parts, which, if sung loud, would be injurious to the music, especially at the close of a *flat* key'd tune.—11. As Music is design'd to *please*; every one must watch himself and sing pleasantly, else there can be no satisfaction, in the performance.—12. The Master should *never* let his scholars sing a tune, by *word*, till they can sing the Notes accurately by memory. N. B. Many Masters ruin their schools by such foolish licence.—13. Sobriety and Solemnity, should be inculcated in a school; but the Master should, by *no means*, be austere, proud, or assuming; for pride and tyranny *destroy* music.—14. Let Master and Scholars remember, that Music is given us for our happiness, by GOD the infinitely generous AUTHOR of our faculties, and it is our duty to employ our voices to his glory, in this world, if we wish to be blessed in the next.

An EXPLANATION of TERMS USED in MUSIC.

A DAGIO, slowest mode of time.
 Affettuoso, or Affettuoso, affectionately.
 Air, leading part.
 Allegro, a brisk movement.
 Andante, not too quick, also in a distinct manner.
 Devoto, in a devout manner.
 Espressivo, expressively.

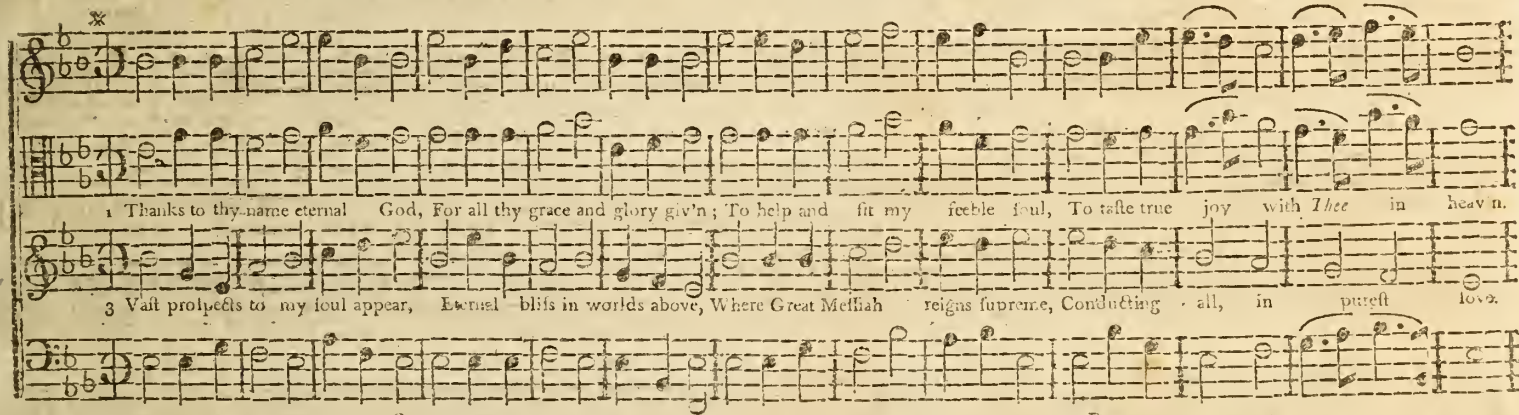
Forte, loud.
 Fuge, the parts falling in after each other in the same notes.
 Grave, heavy and slow.
 Maestoso, or Maestoso, with majesty.
 Moderato, slacken the time.
 Mezza, a natural degree of voice between the Piano & Forte.
 Piano, or Pia, soft.

Pianissimo, most soft.
 Symphony, or Sym, an interlude for instruments.
 Unison, when two or more parts sound the same notes of an Octave.
 Vigoroso, with energy.
 Vivace, lively, quick.
 Voluntary, an air played in the church without singing.

THE FARMER'S EVENING ENTERTAINMENT.

MESSIAS. L. M.

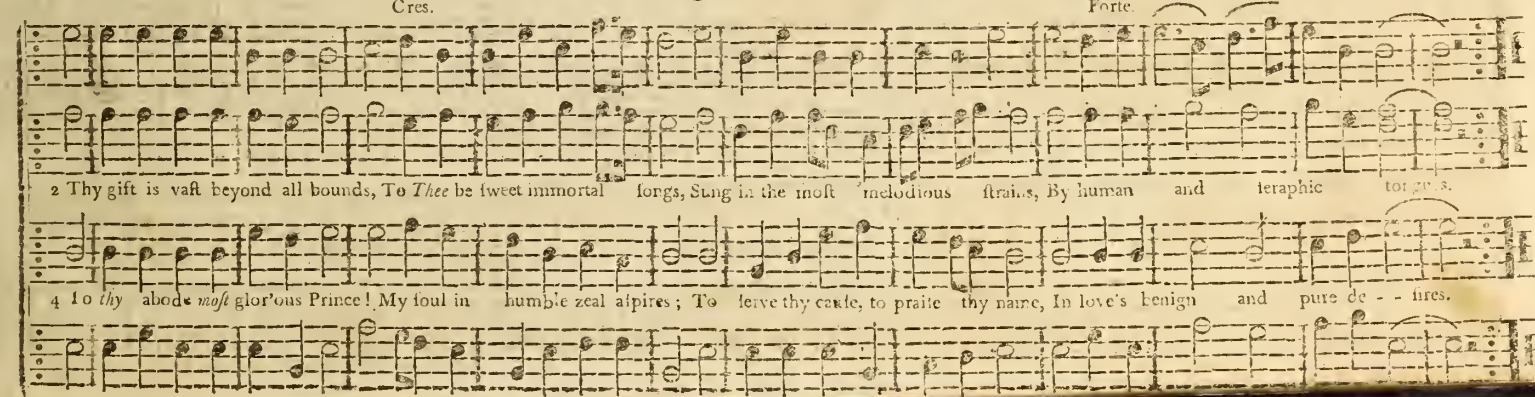
 The performers are humbly requested never to omit the Counter in the following tunes.

*


1 Thanks to thy name eternal God, For all thy grace and glory giv'n; To help and fit my feeble soul, To taste true joy with Thee in heav'n.

3 Vast prospects to my soul appear, Eternal bliss in worlds above, Where Great Messiah reigns supreme, Conducting all, in purest love.

Cres. Forte



2 Thy gift is vast beyond all bounds, To Thee be sweet immortal songs, Sung in the most melodious strains, By human and teraphic tongues.

4 To thy abode most glorious Prince! My soul in humble zeal aspires; To leave thy castle, to praise thy name, In love's benign and pure de - - fires.

1 Wisdom, beauty, glory, honor, In E - - man - uel meet and shine, Where the gospel's gracious offers, Sound melod'ous and divine.

1 2
Come poor sinners view your int'rest, In the hand of Christ your friend, Pardon, life and endless pleasure, Joys supreme which never end.

1 2
1 2
3 2

Washington! C. M.

*

1 A constant ardor in the cause, Of virtue, love and grace; Is a sublime and noble view, Which leads to endless peace.

3 My conversation with my God, By penitence and love; Ascends, by my Redeemer's name, To his blest throne above.

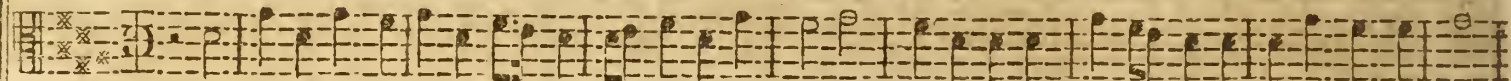
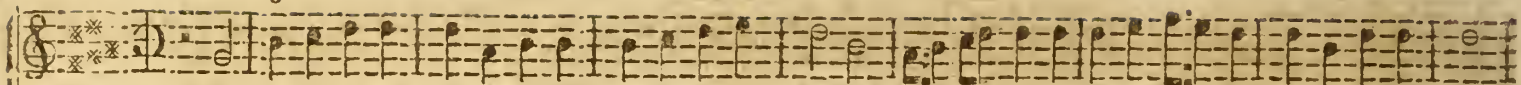
2 Forgetting all those trifling joys, Which oft allure the mind; I raise my thoughts to worlds on high, Eternal and refin'd.

4 From thence I look for joy divine,—Peace and immortal bliss; A gift of vast, unbounded worth, To man a wretched race.

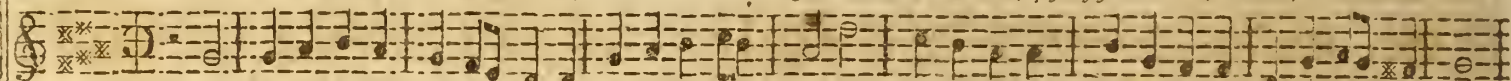
N. B. a few easy Tunes of Mi natural, are insert'd at page 20, and 21, for Beginners.

PIA.

b



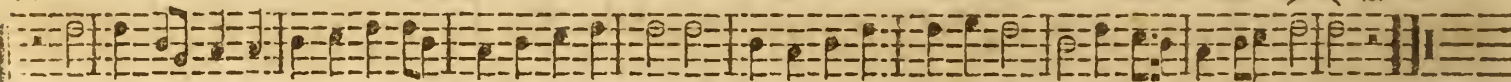
1 To my Almighty Saviour's hand, My - self I now re - sign; What'er I am, *pos - sess*—or wish, Was His, before 'twas mine.



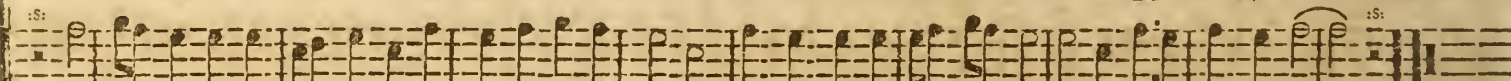
3 'Tis Reason, I should praise his Name, Who is my endless friend; And serve his cause, with love and zeal, *Far*, as my pow'rs extend.



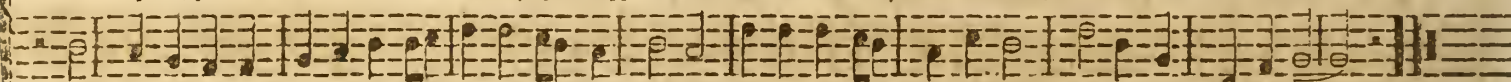
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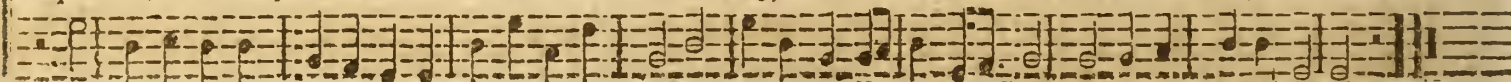
:S:



:S: 2 In perils, pains, in doubts and fears, He always gave support; And, to his friendly *care* and *aid*, In future, I'll re - sort. :S:



:S: 4 'Mortals, behold! the pow'r and love! The *Great Redeemer* shows; To bring you to im - mor - tal bliss! And *overcome* your foes.' :S:



♯ and b *Lanfangburg.* P. M.

Mi in C. Pianissimo.

Mod.

Gravissimo.

Musical notation for the first system, treble clef, key signature of two flats, 2/4 time signature.

Musical notation for the second system, bass clef, key signature of two flats, 2/4 time signature.

1 Friendship calls and often charms me, With an aspect most divine, Fairer than the op'ning roses, Or the brightest pearls which shine.

Musical notation for the third system, treble clef, key signature of two flats, 2/4 time signature.

3 Let our friendship flow most freely, To the objects of distress; Act like our exalted Saviour, In performing deeds of grace.

Musical notation for the fourth system, bass clef, key signature of two flats, 2/4 time signature.

Musical notation for the fifth system, treble clef, key signature of two flats, 2/4 time signature.

Musical notation for the sixth system, bass clef, key signature of two flats, 2/4 time signature.

2 Bliss and glory, both derived, From the friendship of our God, His unceasing care and bounty, Grant us ev'ry needful good.

Musical notation for the seventh system, treble clef, key signature of two flats, 2/4 time signature.

4 Such a sweet celestial temper, forms a par-a-dise below; Renders fellow mortals happy, And prevents a thousand woes.

Musical notation for the eighth system, bass clef, key signature of two flats, 2/4 time signature.

* Georgia. L. M.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The music is written in a simple, homophonic style. There are two asterisks (*) above the first staff, one at the beginning and one in the middle. There are also two triplets (indicated by a '3' in a circle) in the lower staff.

To distant nations, barb'rous tribes, The *sweetest* voice of love extends, In friendly accents; joyful news, To turn inveterate foes to friends

The second system of the musical score consists of two staves. The upper staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The lower staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The music continues from the first system. There are two asterisks (*) above the first staff, one at the beginning and one in the middle. There are also two triplets (indicated by a '3' in a circle) in the lower staff.

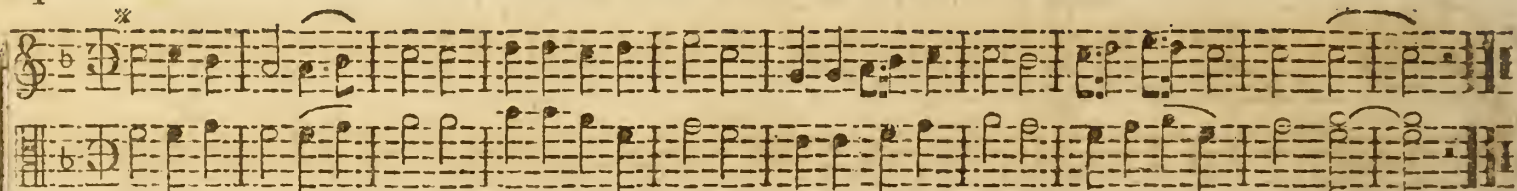
The invitation comes from God! By Christ, his first begotten Son, Who has redeem'd our souls from hell, And calls us to his heav'nly throne.

b

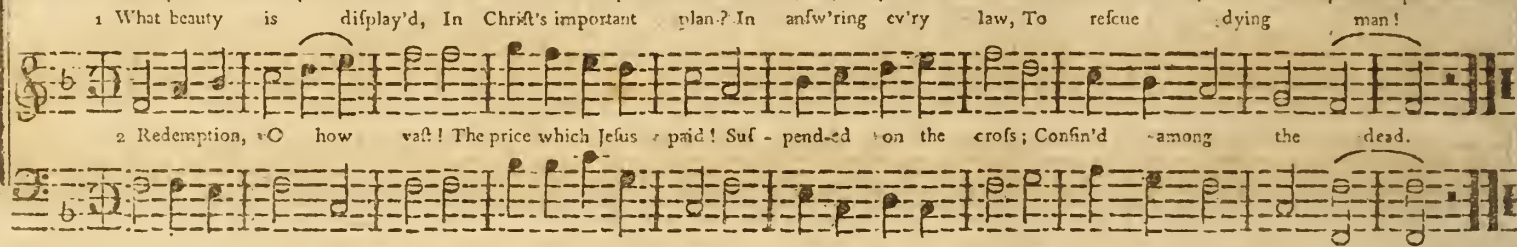
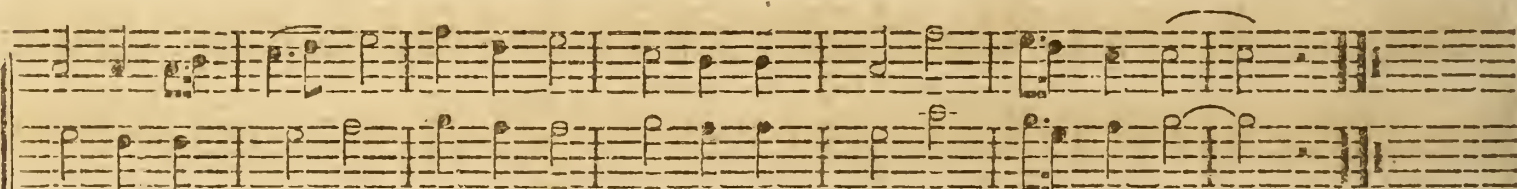
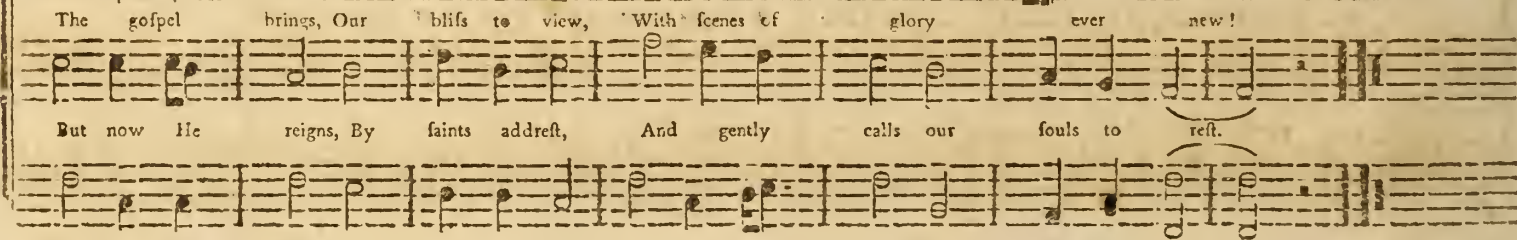
1 A poison'd arrow is your tongue, The arrow sharp the poison strong, And death attends where'er it wounds;
2 Break out their teeth, E - ter - nal God, Those teeth of lions dy'd in blood; And crush the serpents in the dust:

You hear no counfels, cries or tears; So the deaf adder stops her ears! Against the power of charming sounds.
As empty chaff when whirlwinds rise, Before the sweeping tempest flies, So let their hopes and names be lost.

Yorktown. H. M.

*

 1 What beauty is display'd, In Christ's important plan? In answer'ing ev'ry law, To rescue dying man!

2 Redemption, how vast! The price which Jesus paid! Suspend'd on the cross; Confin'd among the dead.



 The gospel brings, Our bliss to view, With scenes of glory ever new!
 But now He reigns, By saints address, And gently calls our souls to rest.


Portland. C. M.

The musical score is written on ten staves. The first two staves are in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The first staff begins with a double bar line, a key signature change to one sharp, and a 2/4 time signature. The lyrics are: "Sweet was the voice of love divine, And offer'd life again." The second staff continues the melody with the lyrics: "Which call'd to sinful men,". The third staff continues with the lyrics: "To free'em from e - ter - ral woes." The fourth staff is in bass clef with a 2/4 time signature and a key signature of one sharp. The fifth and sixth staves are in treble clef with a 2/4 time signature and a key signature of one sharp. The lyrics are: "His pity to our race, In friendship's most ex - alt - ed forms, By his ce - les - tial grace." The seventh staff continues with the lyrics: "Jesus, the Prince of peace declar'd,". The eighth and ninth staves continue the melody. The score concludes with a double bar line and repeat signs.

Sweet was the voice of love divine, And offer'd life again.
 Which call'd to sinful men,
 To free'em from e - ter - ral woes.
 His pity to our race, In friendship's most ex - alt - ed forms, By his ce - les - tial grace.
 Jesus, the Prince of peace declar'd,

b

1 The Prince of Peace, whose gentle way, True life and light and joy convey;

3 His word shall give the precious news, Of pardon, both to Greeks and Jews.

From his ex - alt - ed throne a - - bove, The fruits of his ce - les - tial love.

Freedom to ev'ry humble mind, With bliss ex - alt - ed and re - - fin'd.

Lexington. Concluded.

S. *b* *Forte.* *Pia.* *S.*

2 The ancient prophet long foretold, The Gospel-time, more worth than gold; When Great Messiah should convey, His love, to distant lands and seas.

4 As cooling waters gently flow, His grace shall heal each mortal woe; And grant relief from pain and sin, From fears without and guilt within.

* St. Lawrence. C. M.

3

1 Let the sweet news of grace be spread, The spacious world around; Till ev'ry mortal hear with joy, That most melodious sound.

2 The voice tho' small, speaks life divine, It whispers grace to men; It shows how Jesus calls the dead, To life and joy again.

3 Free pardon to the humble soul, Who seeks relief from sin; Admission to the Saviour's court, Where joys eternal reign.

4 May ev'ry mortal view this grace, With cheerful, sweet surprize; Seize Great Messiah's cause with care, Then rise above the skies.

C

Jefferson. C. M.

Vigorous.

✳

O, blessed man, Whose anxious care, Affords the poor relief; Who studies ev'ry mean to soothe, The orphan's sharpest grief.

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 2/4 time signature and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some rests and phrasing slurs. A double bar line with repeat dots is at the end of the system.

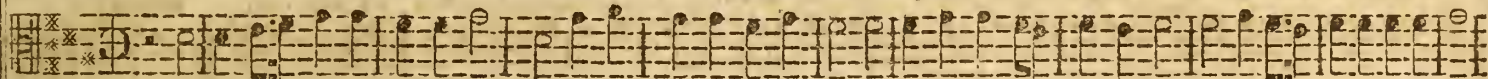
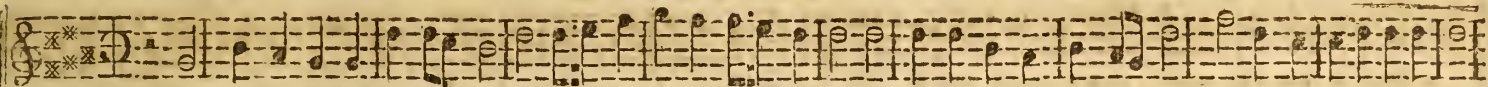
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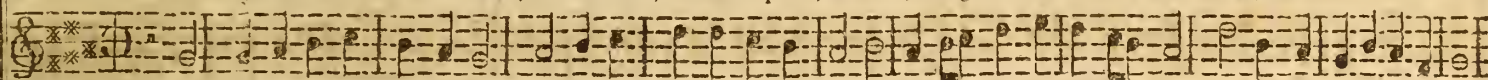
Like the Great Parent, he displays, His pow'r, for gen'ral good; Benevolent, to all the world, He imitates his God.

Detailed description: This system contains the second two staves of the musical score. The top staff is in treble clef with a 6/4 time signature and a key signature of one sharp. The bottom staff is in bass clef with a 6/4 time signature and a key signature of one sharp. The music consists of half and quarter notes, with some rests and phrasing slurs. A double bar line with repeat dots is at the end of the system.

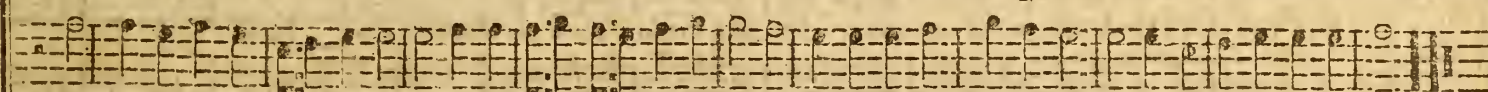
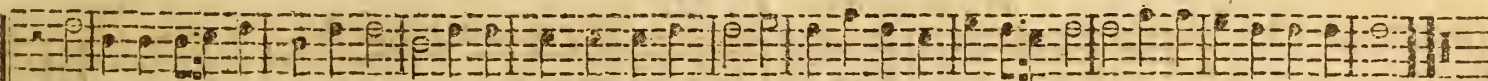
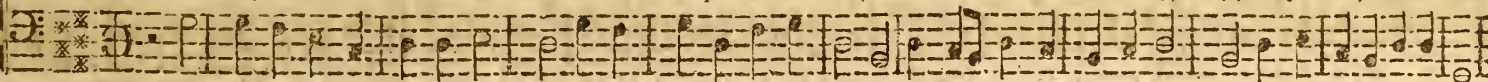
Mi in A.



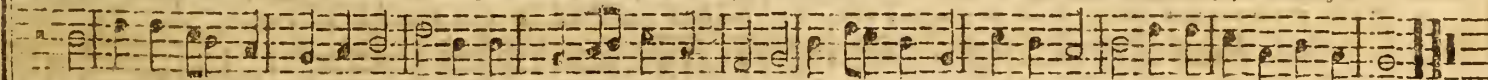
1 The Kingdom which Messiah claims, Is not of lands, nor martial pow'r; But faith, with gratitude and love, Which flourish, when this earth's no more.



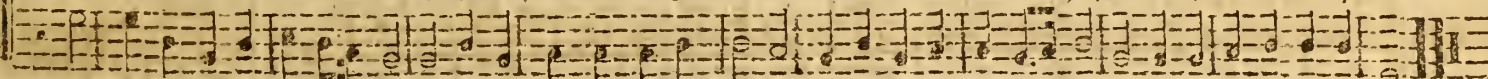
3 Christ reigns in all his humble saints, Their hearts are his peculiar throne; (A realm of *active*, endless joy), By purchase and by love his own.



2 Peace, justice and compassion form, The Kingdom, where Messiah reigns; Where saints and angels sing his love, In ardent joy, the nobles strains!



4 His subjects love his righteous laws, Adapted to their *endless* good; Fed, by his bounty, (well supply'd), With ev'ry kind of heavenly food.



New-York. P. M.

Piano.

b

1 When I hear the dying accents, Of my Saviour on the tree; Then I view the worth of pardon, He so freely offers me!

2 I was sunk, in sin's deep dungeon, Shudd'ring under loads of guilt; 'Till the gospel kindly told me; " Jesus' blood, for thee was spilt"

3 Mercy flowing as a cordial, To my weak, def-pairing heart; Bid me hope for full for-giveness. Thus, to seek the better part.

4 May I share the blissful portion, In my Great Redeemer's love; This shall be my best enjoyment; Here, and in the Realms above.

b

Wilmington. C. M.

1 When dangers press a distant Friend, With want and anxious fear; His pains, his grief and num'rous woes, Awake my ardent care.

2 On-ly, to wish him kind Relief, Is all my pow'r can Do; To free from present ill, or else, Prevent e-t-e-r-nal woe.

3 How vain are all my sighs and tears, To ease my friend's distress? To fly, and grant him aid and Joy, And change my present place.

4 Perhaps my wife, Almighty Friend! Is there, and shews his aid; With bet-ter help than I could yield, On Him, my hopes are laid.

Marietta. S. M.

1 When earthly cares oppress, My weak, dis-tress-ed mind; To my Redeemer's aid I fly, And peaceful safety find.

2 On His sure word, I trust, The life of all my hope; His pow'r and grace give Joy di-vine, To bear his fervent up.

3 In ev'ry earth-ly scene, His friend-ship, I'll im-plore; Till, to his brighter Court, I rise, And there, his Name adore.

4 Yet, while I wait on Earth, His work shall me em-ploy; And, when dismiss'd from flesh, a- - rise, To scenes of endless Joy.

⊗ Louisiana. L. M.

☞ Pronounce the words very deliberately, to preserve the Accent.

1 How sweetly the gospel conveys, True peace to the penitent breast? Whence ardent devotions arise, For pardon and heavenly rest,

2 How fair is the prospect of bliss, If we in true virtue pursue; With humble dependence on God, With heaven and glory, in view.

California. L. M.

1 Distrest by long and tiresome march, From Zion's fair and peaceful bow'rs; Drag'd, by th'insulting tyrant's rage, We reach'd at Babel's barb'rous shores.

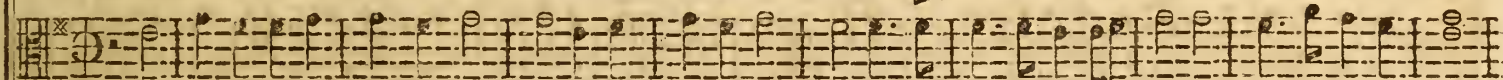
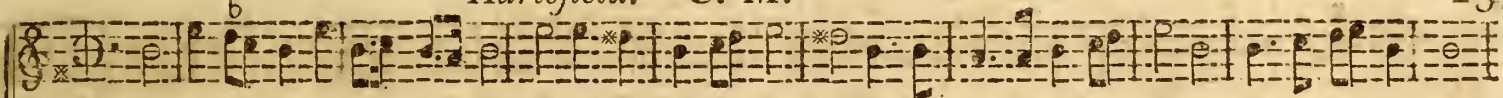
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is an alto clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a common style with various note values and rests. There are some markings above the staves, including a 'b' and a '3'.

There, to refresh our weary'd limbs, We fate a while, In pensive forms; As mourning captives dread their foes, Whose wrath might rage like sweeping forms.

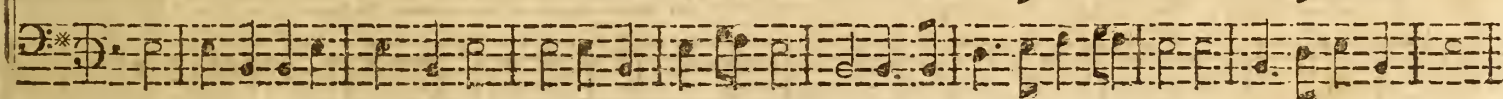
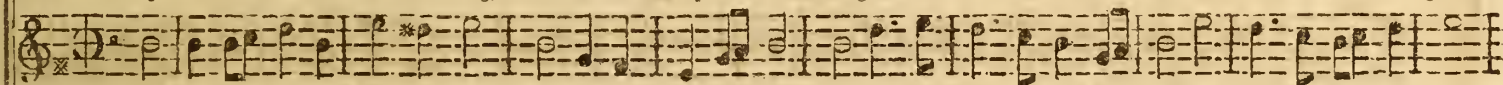
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is an alto clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music continues from the first system, with similar notation and a key signature of one flat.

Hartsfield. C. M.

b

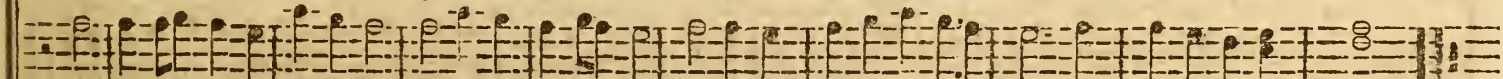
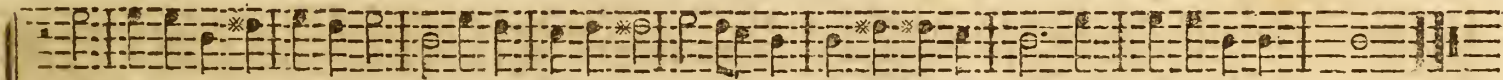


Jesus beheld the anxious throng,—Press on for temp'ral food; Neglectful of the bread of life, the soul's immortal good.

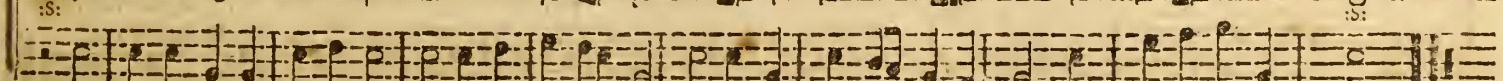
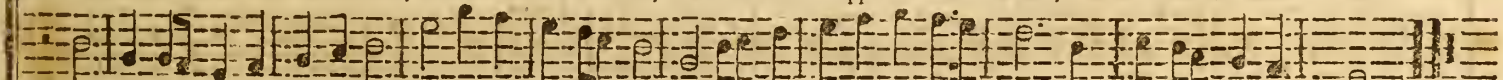


:S:

:S:



In sweet advice and tend'rest love, He bade them all beware, Of sensual appetites and lusts, The most destructive snare.



:S:

:S:

Ofwego. L. M.

Musical score for 'Ofwego' in G major, 6/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are:

1 Mortals, survey the boundless grant, Made o'er to you, by God's dear Son; By whom eternal life and joy, Descend from his celestial throne,

2 Freely he calls our wretched race, To taste of pardon, peace and love; To make us wise, in things divine, That we may dwell with him above.

Piano. *b*

Annapolis. L. M.

Musical score for 'Annapolis' in G major, 2/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are:

1 While we admire the vast design, Of Christ our King, our Priest and God; We trace the racking pains he bore, To know the merits of his blood.

2 Tho' he was rich, in worlds above, Author of heav'n's unbounded store; Yet, for our sakes, he left his throne,—Became unmeasurably poor.

3 To make us rich, in heavenly things, He suffer'd pain, reproach and grief; To free us from eternal pains, And grant poor dying men relief.

4 While, on the cross, he bore our crimes, God's Law was honor'd and restor'd; His MERITS give us life divine,—His Name shall ever be ador'd.

Vigoroſo.

Independence. L. M.

Adapted to a Poem to be ſung 4th July, annually, by Republicans;—1776 Congress, at Philadelphia, gave reaſons for ſaid declaration, which the youth may ſee in the Statute Law of Maſſ.

Glory to Thee, ALMIGHTY GOD! On thee, alone our hopes depend; Preserv'd from British ſpite and rage, We'll praiſe thy name, 'till time ſhall end.

Columbians, raiſe your cheerful voice, To God, for ſuch pe - - cul - - iar joys; And, ev'ry year and day proclaim, Freſh honors to his ſacred name!

Bright Independence! now ariſe,—Peace, wealth and ſcience, to our eyes; With ev'ry bliſs which mortals know, In ſcenes of ſocial joy below.

May ev'ry circling ſun behold, Our Independence, dear as gold; Maintain'd by juſtice, love and care, From foreign and do - - miſ - - tic fear!

Cape May. C. M.

1 Diffuſive Joy as Light'ning ran, Thro' the ſupernal race; When God reveal'd his glor'ous plan, To Random man by GRACE.

2 Gabriel, (on Love's enraptur'd wing,) Darts down to human view; To midnight ſhepherds bore the Theme, Divinely Great and True.

Vivace.

✳

1 A blessed Harbinger of peace, Proclaim'd the blest Messiah's grace; Thro' Jewry's coasts, with gen'rous views, To grant salvation to the Jews.

2 The Lord's important way prepare, Behold the Great Redeemer near; He comes to save from hell and sin, He comes to make his people clean.

Divoto. b

Vernon. L. M.

Apply'd to an Elegy, on the Decease of *General G. WASHINGTON*, the Patron of *Human Rights*. Who departed this life Dec. 14th 1799, *Æt.* 67.

1 The pious Hero sinks to rest, With all *Columbia's* wishes blest; In gen'rous love, the most refin'd, Patron to us, and all mankind.

2 We mourn the man, whose skill and pow'r, Were try'd in an important hour; To drive the Britons from our shore, That chains and fines oppress no more.

3 Kind *WASHINGTON*, belov'd by all, The num'rous Nations round the Ball; Endow'd with noblest Gifts, and Grace, Benevolent to all our Race.

4 Now, may He reap the fruits of love, At rest;—in peaceful Realms above; Where his elated, social mind, May dwell in bliss and joy refin'd.

Quebeck. L. M.

b

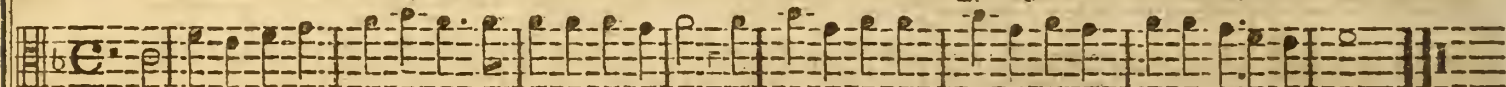
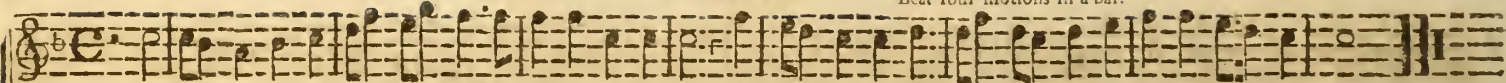
Affettuoso.

1 The human mind, like empty vales, Both useless and unfruitful prove, While
 2 Hailen, great God, the peaceful time, When Tyrants shall oppress no more; That

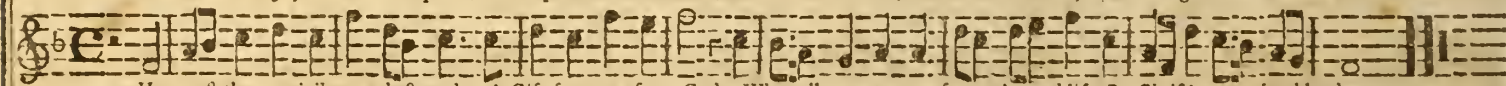
definitive of sacred light, That friendly, gentle flames of love.
 human Rights may be enjoy'd, By every Tribe, from shore to shore.

Caroline. C. M.

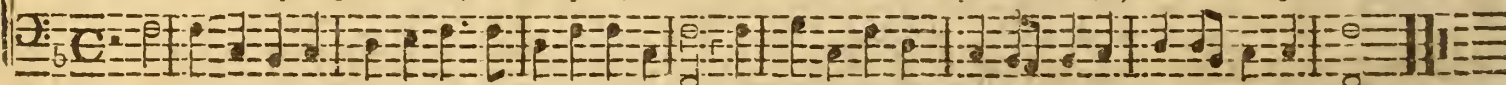
Beat four motions in a bar.



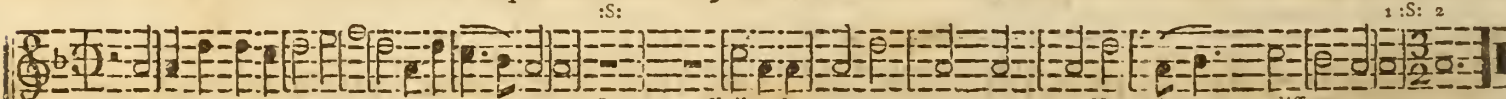
1 How sweet the Joys of social praise, When pious souls combine; To serve the Lord, with rev'rend awe, In gratitude divine.



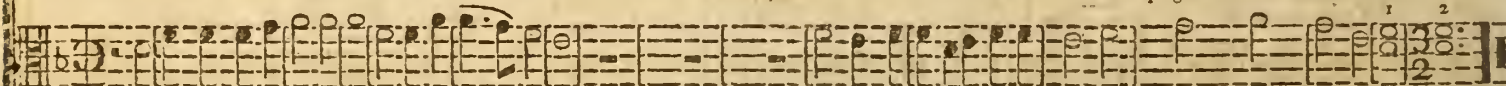
2 How vast the privilege bestow'd,—A Gift supreme, from God; Who calls us to supernal bliss, By Christ's atoning blood.



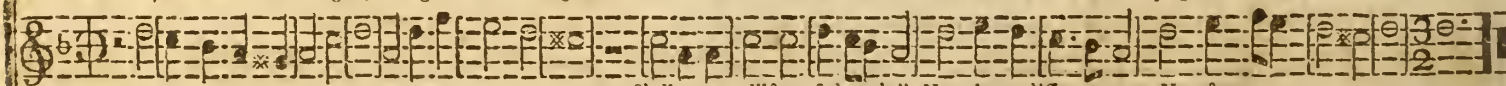
Spiritual Babylon. C. M.



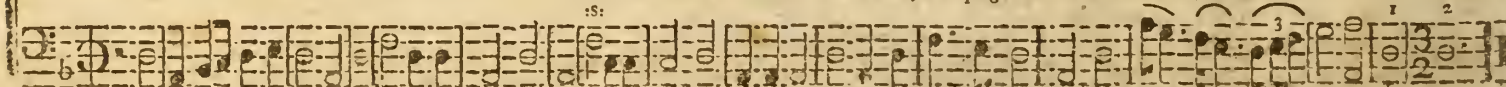
:S: Shall as, &c. Nor plague diffenters more. 1 :S: 2



Proud Babylon which thirsts to glut, Its rage with christian gore; Shall as, &c. Nor plague, &c. 1 2



Shall as a millstone sink to hell, Nor plague diffenters more. Nor, &c.



:S: Shall, &c. Shall, &c. Nor, &c. 1 2

Madison. L. M.

1 When love and friendship freely join, Our social life's almost divine; Music, with smiling face appears, To raise our joys and dry our tears.

2 Music, the work of saints above; Sweetly expresses Jesus' love; Perfected bards with angels' singing, The love and victory of their King.

3 Jesus the object of their songs, Is prais'd by their immortal tongues; No time nor space their joys can bound, In long eternity's vast round.

4 Mortals, survey this noble theme, How friendship sounds in Jesus' name; Adore his worth, admire his grace, And seek admittance to his face.

Louisburg. P. M.

1 Sweetest sounds from gospel trumpets, Soothe the wretched mortal's ear; Sinners, give your best attention, While those noblest truths you hear.

2 They who listen shall be happy, When this world shall be no more; Heirs of bright, celestial bounty,—Ample and unbounded store!

Amelia. L. M.

b

1 When Christ, the Virgin's glorious Son, Assumes his last Judicial throne; Bright Clouds shall bear Him down the skies, And strike the World with dread surpris.

2 Angels, as light'nings, bend their way, From the Bright world of endless Day; To gather all his chosen Friends, From earth, and heav'n's remotest ends.

Detailed description: This is a musical score for the hymn 'Amelia'. It consists of two systems of music. The first system has a vocal line (treble clef, 6/4 time) and a piano accompaniment (bass clef, 6/4 time). The second system also has a vocal line and piano accompaniment. The lyrics are printed below the vocal lines. The key signature is one flat (B-flat), and the time signature is 6/4. There are various musical notations including notes, rests, and dynamic markings.

Cape Ann. S. M.

1 Praise is the grand employ, Of saints' and angels' tongues; Where love and glory, peace and Joy, Sound sweet in all their songs.

2 Then let us all prepare, And use our voices here;—Anticipate the bliss of heav'n, Before we enter there.

Detailed description: This is a musical score for the hymn 'Cape Ann'. It consists of two systems of music. The first system has a vocal line (treble clef, 3/4 time) and a piano accompaniment (bass clef, 3/4 time). The second system also has a vocal line and piano accompaniment. The lyrics are printed below the vocal lines. The key signature is one flat (B-flat), and the time signature is 3/4. There are various musical notations including notes, rests, and dynamic markings.

Nazareth. L. M.

Words from WATTS' POEMS.

Hark! Hark! Jesus prays, the charm - ing loud, Dwells on his dy - ing lips, forgive.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line.

And ev'ry groan and gaping wound, Cries, Father, let the rebels live.

This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line.

Judea. P. M.

Virtue is for - ev - er growing, On its basis, joy and love; Gen'rous works forever flowing, Like the saints - who - reign above.

God, the Source of ev'ry virtue, Bids us imitate his Son; That we may ascend to glory, - There adore Him, on his throne.

Sing his MERITS most sublimely, - Ran - som - er from hell and death; To His praise we'll be devoted, Thus employ our fleeting breath.

I N D E X.

AMELIA,	b	L. M.	30	Jefferson,	※	C. M.	18	Ontario,	※	L. M.	26
Annapolis,	b	L. M.	24	Judea,	※	P. M.	32	Oswego,	※	L. M.	24
Caroline,	※	C. M.	28	Lexington,	※ & b	P. M.	11	Portland,	※	C. M.	15
Cape May,	※	C. M.	25	Lexington,	b	L. M.	16	Quebeck,	b	L. M.	27
Cape Ann,	※	S. M.	30	Louisburg,	※	P. M.	29	St. Lawrence,	※	C. M.	17
California,	b	L. M.	21	Louisiana,	※	L. M.	22	Spiritual Babylon,	b	C. M.	28
EMANUEL,	※	P. M.	8	Marietta,	b	S. M.	21	Vernon,	b	L. M.	26
East Florida,	b	P. M.	13	Madison,	※	L. M.	29	Urania,	b	C. M.	10
Frankfort,	b	L. M.	19	MESSIAS,	※	L. M.	7	Washington,	※	C. M.	9
Georgia,	※	L. M.	12	Nazareth,	b	L. M.	31	Wilmington,	b	C. M.	20
Hartsfield,	b	C. M.	23	New-York,	b	P. M.	20	Yorktown,	※	H. M.	14
Independence,	※	L. M.	25								

ERROR.—Page 16, the pointed crotchet on F in the last bar but one in Lexington Bass should stand on E.

